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MUSICIAN'S REVIEW

DEVOTED TO MUSIC AND ART.

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DECEMBER, 1888.

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OPERA PRICES IN GERMANY.

The season for German opera approaches, says the *American Musician*, persons of musical tastes and moderate means begin to agitate the perennial subject of prices. New Yorkers who have heard German singers in Germany, are especially loath to pay double prices for hearing the same singers in America.

In German provincial theatres, and in many metropolitan theatres the prices are so low that grand opera is no longer the exclusive luxury of the wealthy or well to do. At the Opera House in Leipzig, where grand opera is given (four times weekly), the best orchestra are to be had for 75 cents at the box office, or for 60 cents of the ticket scalpers, who do a thriving business before the doors. The seats in the dress circle directly opposite the stage cost 35 cents each, although the students at the university get them for 19 cents each, and pupils of the Conservatory can generally have them for the asking. Lower proscenium boxes are sold for \$5 or \$6. Places in the top gallery bring the price of three German beers, that is, about 11 cents.

In the old City Theatre of Leipzig, where lighter operas, like "Don Cesar" and "The Trompeter," are occasionally given, the gallery gods pay about 8 cents for their seats.

In Berlin the scale of prices is almost fifty per cent higher, although in the winter of 1886-7, when Sir Arthur Sullivan went over from England to personally conduct the first production of "Evangelina," at the Imperial Opera House, the best orchestra chairs cost less than \$1.50.

In Dresden and Frankfurt, where opera is fully as good, if not better than in Berlin, the scale of prices is about 25 per cent. higher than in Leipzig.

Strangers in German theatres are often surprised by seeing boys and girls leaning eagerly over the rail of the top gallery to catch the strains of "Lohengrin," "Don Juan," or the "Rigoletto." Tourists wonder at the small German errand boys, who trudge through the streets whistling the melodies of Wagner and Meyerbeer. They feel a trifle incredulous when they hear barbers' apprentices and small mechanics talk about *Rienzi*, *Lohengrin*'s swan and *Carmen*'s perfidy. The explanation of these phenomena lies in the low scale of prices prevailing among the German theatres.

PAOLO TOSTI.

EXACTLY forty-two years ago Francesco Paolo Tosti was born at Ortona-al-Mare, some five miles distant from Francavilla, in the Abruzzi country between Foggia and Ancona. His father, Giuseppe, carried on a business as a merchant at Ortona, and little Paolo developed a taste for music almost as soon as he could walk.

Somehow or other he learned to play on the violin before he was ten, and two years later he was sent to the conservatory at Naples. He studied diligently under Mercandante, but he resolved at an early period of his career that he would not pass his life either as a violinist or a professor. His first compositions were rejected, but, undaunted by failure, he resolved to try his fortune in Rome, where he went to reside in 1870. He is not, of course, superstitious; but he always wears on his watch chain the lucky soldo which he received from a hunchback on whom he had bestowed one of his last remaining francs. The crooked coin had, of course, nothing to do with his subsequent

success; but it is at least a curious coincidence, that soon after it came into his possession he began to give lessons to Queen Margherita, then Principessa di Piemonte, while the critics of the capital were loud in their praises of "Ti Rapirei," "No m'ama Più" and "Povera Maria." The publishers now discovered their mistake; and when Paolo Tosti came to London in 1876 he found that his reputation had preceded him. One of his first supporters in England was Baron Ferdinand de Rothschild, and preserves a certain pearl pin almost as jealously as he guards the hunchback's soldo. If Paolo Tosti has not founded a school of his own, his works have, at any rate, exercised a powerful influence on the popularization of the canzone di camera. During the eleven years which have passed away since the musical world went wild over the sympathetic beauties of "Forever and Forever," he has had a host of imitators, but few rivals. Paolo Tosti is still first among the writers of songs, and "Yours sincerely" will be his 470th production. He has learned the language of the country of his adoption, and his English works have been quite as much appreciated as those in Italian or French. In 1881 the late Lord Dupplin took him one evening to play to the aged Duchess of Cambridge, and within a week of his first appearance at St. James' Palace he was asked to accept a general retainer as musician extraordinary. He has fulfilled the duties of the post ever since with commendable diligence, and is sadly missed when the time comes for his annual expedition to Francavilla. His compatriots in London have no better friend or champion than Paolo Tosti. His signal success has not spoiled his native modesty, and he has contrived to win name and fame without making many enemies. He is the guardian angel of all embryo artists, and his generosity to others may almost be regarded as a fault. Sig. Piccirillo will arrive recently with the *cena Italiana* he has ordered for your special delectation; but your host will sing something to you meanwhile. He accordingly lights one of the quaint brass candlesticks on the Steinway demi-grand piano, and passes rapidly from "At the Convent Gate" to "My Love and I," and from "Goodbye" (for which White-Melville wrote the words) to "Beauty's Eyes." You beg earnestly for one verse of "Forever and Forever," and the impromptu concert ends with the passionate lines from his favorite French poet, Armand Silvestre, for which he composed the music only twenty-four hours previously. He closes the piano, and the composer forgets his anxieties about "Messer Torello" while discussing, with the aid of a flask of Chianti vecchio, the relative merits of French, English and Italian cookery.

Paolo Tosti is almost as fond of his photographs, books and pictures as he is of the Steinway demi-grand, which fills about one-quarter of the available space. His favorite piano is draped with blue Roman brocatello, and covered with piles of music; the metronome is hidden by a large portrait of Lady de Gray in an apricot frame; the likeness of "George Ranger" in uniform stands between those of the Princess Beatrice and the Duchess of Albany; the president of the Royal Academy has not forgotten l'amico Tosti, and Her Majesty, the Queen, as well as the Prince and Princess of Wales, is duly represented in the collection. In no case is the autograph of the donor wanting. There is one photograph, however, which Paolo Tosti may possibly value above its fellows. Beneath it the Duchess of Cambridge, in her ninety-first year, has written these touching words: "Pour mon bon Tosti, souvenir reconnaissant de celle dont il soulage les souffrances par son beau talent et son fidèle dévouement. Auguste." Above the piano hangs Michetti's first sketch for his great picture of the procession of Corpus Domini, flanked by two char-

acteristic pastel heads of Abruzzi peasant women. On the mantelpiece opposite, is placed a portrait of the late Duke of Albany, which bears the brief inscription: "Al mio maestro. Leopold, Londra, 24 Guigno, 1883." Famous musicians as well as crowned heads, royal personages and great ladies, have showered their souvenirs upon Paolo Tosti. Giuseppe Verdi and Charles Gounod have both sent their portraits to Mandeville Place, and you see the photograph of Maestro Mancinelli, and that of M. Maurel in the dress of *Iago*, beside those of Augusta Caroline, Grand Duchess of Mecklenburg-Strelitz, Lady Granby, Lady Randolph Churchill, and the Grand Duchess Paul of Mecklenburg-Schwerin. In one corner hang half a dozen landscapes by Formes, Lojacono, and Petroulo. Michetti's bright picture of the old convent in the olive groves takes you away at once to the land of sunshine and sapphire skies; between the windows above the music cupboard is placed a painting by Piccollellis; and it is at the brass-bound rosewood escritoire, littered with MS. notes and sheets of paper to an extent that sorely vexes the orderly mind of honest Clarice, that Paolo Tosti is busy just now with the second act of "Messer Torello," and a new song for Mr. Chappell to be christened "Yours Sincerely," but contrives nevertheless to oblige one of his fair patronesses by setting to music a couple of verses of Armand Silvestre's "Chanson d'Automne."

Sig. Ricordi, the most grateful and appreciative of publishers, was the giver of the Venetian music stool and the two high-backed chairs, with the first bars of "Forever and Forever," inlaid in ivory on the seats. On a shelf by the side of the piano ticks sonorously a huge repeater in case of gold and tortoise shell, which once belonged to the Duchess of Cambridge; and immediately below it are ranged in a row the works of Casanova, Boccaccio, Victor Hugo, Gautier, Alfred de Musset, Beranger, Silvestre and Gabriele d'Annunzio, the poet, who is, like Tosti and Michetti, a native of the Abruzzi. The perfume of roses and the aroma of cigar smoke struggle for supremacy in the artistic room which has been the scene of all Paolo Tosti's latest achievements. When he begins his work at midnight he walks up and down, pencil in hand, while thinking out the words and the air, and then crosses rapidly from the piano to the escritoire in order to jot down every new idea.—*Exchange*.

A NOVEL BAND.

ORIGINAL music finds peculiarly primitive methods of illustration. The Paki-Paki band of Moaris is a unique organization.

"This company," according to a correspondent of the *New Zealand Musical Monthly*, "own a four-horse brake (wagon) and treat us to an occasional relish. The instruments are two big drums, two side drums, one pair of cymbals, one triangle and two concertinas. The bandmaster arrays himself in an Oddfellow's sash and a smoking cap, and keeps his men well in hand with a drum stick."

"They once played," says the writer, "a very fine fantasia on 'Sweet chiming bells,' one of the concertinas—there were three on this occasion, all in different keys—opening the selection with something like a run down the gamut; the next one followed in the opposite direction then all three, with the aid of the drum, made a dart for the centre. They were extricated with difficulty, although I did not wait for the coda."

Kunkel's Musical Review

KUNKEL BROTHERS, PUBLISHERS,

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I. D. FOULON, A.M., LL.B., - - - EDITOR

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

VALE!

WITH this issue, the close of Vol. XI., we lay down the editorial pen, which we have wielded for some ten years. Other interests, other duties demand our attention, and, reluctantly (for, are they not old friends?), we are about to bid farewell to the REVIEW and its many readers.

It is not for us to say how well or ill we may have performed our editorial duties, but of one thing we are sure: we have performed them honestly; and as we now look back over the last decade, we have the satisfaction of knowing that we have, at all times, endeavored to be fair and just to all, and that we have been merciless to none save frauds and unworthy pretenders.

Before we go, we wish to return our thanks to the publisher for his uniform courtesy toward us, (based upon esteem and friendship, which we are glad to know will outlive the official relations about to be severed) to our friends of the press for many kind mentions of ourselves and of our work, and, lastly, to the readers of the REVIEW for their kind appreciation of our labors.

And now, kind friends, one and all: Farewell!

THE EDITOR.

SHALL WE HAVE A NATIONAL CONSERVATORY?

RECENT advices from New York state that the wealthy Mr. Carnegie is thinking of immortalizing his name by establishing in that city a National Conservatory of Music worthy of the name. The idea of establishing a great conservatory of music that shall be something more than an ordinary music school, open to all comers, without regard to preliminary qualifications—in other words, the idea of establishing a school, not merely of musical art, but for musical artists—is an excellent one. Again, if such a school is to be established, there are many reasons why New York should be the city selected for its location. There seems, however, to be a fatality about all attempts to establish such institutions. Mr. Theodore Thomas is called in consultation before the schools are opened, and is given a large control afterwards, and Thomas is by nature a *jettatore* of conservatories. He came near destroying the Cincinnati school, and he succeeded in making a total wreck of the combination of National Opera and National Conservatory so expensively inaugurated by Mrs.

Thurber. Again, however, the New York press informs us that *jettatore* Thomas has been called in consultation, and it needs no keen vision to read between the lines that he has been “laying his pipes” so as to secure a large influence in the management of the proposed institution and large claims upon its exchequer. In this, almost our last editorial, we would sound a note of warning. We are sure that no great music school can flourish under Theodore Thomas’ management; that his management of the two schools we have mentioned, and their disastrous failures, were more than mere accidental coincidences; that, indeed, they bore to each other the relation of cause and effect.

The head of a great National Conservatory of Music should be a man of deep learning in music—not only the master of one branch; he should be a man of broad sympathies—not the bigoted adherent of any one school; he should be a man with a soul above dollars; he should be patriotically American; he should be a gentleman, and have a gentleman’s regard for the feelings of other gentlemen who may be at the head of different departments of the school; and, finally, his management should be that of the finished diplomat, rather than that of the uncouth drill-sergeant.

Now, how does the picture (not an unreasonably ideal one, surely) correspond with the actual character of Theodore Thomas? Mr. Thomas is an excellent leader of orchestra, but in other branches of music he has shown himself to be less than mediocre. Mr. Thomas is bigotedly German in all his art-ideas; more than this, he is a close-communion Wagnerite. Great as is his regard for Wagner, his regard for the “Almighty Dollar” is even greater. He has never “got left,” either in the size of his salaries, or in the promptness with which he has collected them, even from bankrupt institutions, and to expect him to sacrifice his pecuniary interest to any sentiment, any hope of future fame as the original manager of a great national institution, etc., would be to expect the “leopard to change his spots and the Ethiopian his skin.” Theodore Thomas is not an American in either blood, sentiment or tendency. He may be a gentleman in his way, but his sort of gentlemanliness drove every eminent artist of either sex out of the defunct National Opera Company. Finally, Mr. Thomas has at all times been the drill-sergeant, the autocratic bully, who has succeeded in terrorizing a lot of men who were largely dependent upon employment under him for their bread and butter; but who only succeeds in disgusting and driving away artists whose great talents make them independent of the whims of the great *jettatore*.

All this is matter of history, and of recent history at that. Let Mr. Carnegie and his friends, therefore, take warning. Thomas has the “evil eye” for conservatories because he has the wrong nature for the head of a great music school. If he is to be the moving spirit in the proposed enterprise, it is doomed in advance, and Carnegie’s institution will go to meet Thurber’s within five years after its inauguration.

DOES MUSIC TEACHING PAY?

IT is doubtless true that a profession is more than a trade, more than a means of obtaining a livelihood, and that he who makes the earning of bread and butter its only or even its chief end shows himself unworthy of being one of its members; but it is none the less true that the bread and butter question is one which “will not down,” but, more persistent than Banquo’s ghost, appears to not a few three times a day, on an average, Sundays included. It is, therefore, both natural and right that the youth who feel that they have

taste and natural aptitude for music, and who would gladly adopt it as a profession, should, before deciding, ask whether they can expect from it an adequate support.

It may be at least doubted whether, in the majority of cases, professional musicians are the best advisers in such matters. Every man feels his own toothache, but never suffers from that of his neighbor, and in the same way the members of any profession or trade are much better acquainted with its inconveniences and drawbacks than with those or any other. The business man complains of the “eternal grind” of mercantile pursuits, and envies the life of the doctor or lawyer, who in turn complain of the humdrum of their respective professions and envy him and each other a supposed immunity from the worries, vexations and hardships of life. Musicians are no exception to the rule; they too, not unfrequently, complain of their profession, bewail especially its unremunerative character, and point with envy to the success obtained by others in other walks of life—jumping at the conclusion that, had that been their course, such also would have been their success. Of course, in making such comparisons, not the least of the probable sources of error is the proneness of men generally, and musicians particularly, to overrate their own attainments and deserts and to measure their success by that of men in other professions, who are their superiors in ability, knowledge and energy.

It is safe to admit that the profession of music does not usually bring great wealth to its members; but that is true of all professions. Large fortunes are seldom attained save through mercantile pursuits; and, as to those, reliable statistics show that, in this country, more than ninety per cent. of the men who go into business eventually fail; nor is the average much less in Europe, where somewhat more conservative methods of transacting business prevail. Not a very encouraging outlook, surely!

For the man of moderate wishes, for him to whom intellectual and social enjoyments are more than the pleasure of heaping up money, a professional life offers a safer, more agreeable, more independent, if not more honorable, method of obtaining a reasonable competency; and, in this view, the opportunities presented by the profession of music are at least equal to those which may be found in any other. It is a common complaint now-a-days that the professions are over-crowded, and the complaint is far from groundless as regards law and medicine, but a moment’s thought will convince anyone that in this respect the musical profession is hardly to be classed in the same category.

We have been so situated, for some years past as to have unusually good opportunities to compare the remunerativeness of the different professions, including that of music, and we have made it our business to use these opportunities for our own information; and while we cannot claim absolute accuracy for our conclusions, nor, for obvious reasons, give the individuals whose incomes we have compared, we think our facts sufficiently exact to warrant our saying that the profession of music is at least as lucrative as any other. Doubtless, there are able and deserving musicians who hardly manage to eke out a bare subsistence, but such instances are still more common in the other professions. Upon the other hand, every town of any size contains a score or more of half-baked amateurs, who make a very good living as teachers or “professors” of music, although in any other profession they would be starved out in less than six months.

While the success of these humbugs shows, in part, a lack of musical knowledge in those who employ them, it also shows a demand for teachers

of music and a want of truly competent instructors. The demand for able teachers is on the increase; it increases in a ratio larger than the supply, and those who may be classed as such need be in no fear of failing to obtain permanent and paying employment. There has also been of late an increased demand for good players of all orchestral instruments, and we predict a still greater call for them during the next few years.

Everything considered, therefore, it is our fixed and, we believe, well-founded opinion that no young person of correct habits, musical tastes and fair natural ability need hesitate to spend the time, labor and money necessary for a thorough preparation to enter the profession of music, through fear of its not afterwards affording him the means of earning an honorable subsistence. Upon the other hand, they should bear in mind that it is *thorough* musicians who are now wanted, for the hand of progress has already written upon the walls of our social edifice the sentence of death of shallow musical pretenders.

THE PIANO.

NOW many people who play the piano know that thirteen different kinds of wood are employed in its manufacture? According to a maker of this now almost indispensable article of household furniture, the mystic number of thirteen comprehends the wooden make-up of that instrument. First, there is Michigan pine, straight of grain and lacking sap, which commends it for piano cases. The Vermont maple, hard and fine-grained, is utilized for the pin blocks, into which the tuning pins are driven.

Indiana ash forms the tops. Where a wood which will sustain a greater strain, and at the same time present a finer grain, is required, cherry is brought into use.

Indiana again comes to the front on white wood, of which the legs and pedals are made. The ease with which it can be carved makes this wood especially desirable for this purpose.

For the sounding board and variously connecting parts, spruce, largely supplied from the Adirondacks, is in chief demand.

As ebony is the hardest known wood and presents a strong contrast to ivory, it is well adapted for the black keys. Madagascar is the chief contributor of this wood.

New England cedar supplies a flexible and elastic material for hammer stems.

In the "action" or working parts of the instrument, it is necessary that a wood not apt to retain dampness, and susceptible of taking a high finish, should be employed, and in the apple tree the piano maker finds just what he wants.

White holly, which grows out West, forms the part of the key beneath the ivory, and basswood is also used about the keys.

And now comes the outside—the hull—the veneer of this wonderful instrument. A vast number of fancy woods are called into requisition. Rosewood is imported from Brazil and sawed into veneers.

This much on woods. Ivory, of course, is an important item in the make-up of a piano. The chief supply comes from Africa, and comes to us from Zanzibar.

Africa also sends us gum copal, which enters into the manufacture of piano polishing varnishes. This varnish is a preparation of gum copal, melted at a high temperature and held in solution by adding boiled oil, reduced to the proper consistency by the introduction of spirits of turpentine.

Shellacs, also used in piano varnish, come from Calcutta.

Those felts and cloths used in different parts of the instrument are made from the finest wools. The felts were formerly of German importation wholly, but America is now able to supply the article.

Buckskin, probably from German tanneries, finds its use in covering the felt, which in turn covers the hammers. Music wire from Germany; bolts, pins, hinges, screw hinges, etc., from our own land; glue, alcohol, turpentine, sweet oil, rotten-stone, pumice-stone, and a multitude of other articles, aid the piano-maker in his operations.

When it is remembered that the piano is made-up of about 6,000 separate pieces and a wide variety

of materials, we cannot fail to recognize the skill, the discrimination, the patience required to shape these parts into one harmonious whole.—*Boston Advertiser.*

THE BANJO IN THE BOUDOIR.

CAN well imagine the feelings of the New Orleans darkey, as he existed before the war, if he could only visit a London drawing-room in full season, and hear the young scions of the aristocracy twanging the once derided plantation instrument in the ears of damsels of high estate.

The aged tenant of an Ohio cabin holding would probably be equally astonished, could he but see the most exalted male in this realm throwing aside those troubles which the inhabitants of the Great Republic are pleased to consider the cares of State, and giving a performance on the banjo before the Princess and their daughters. I am informed by those who ought to know that the Prince of Wales, like his relative the Czar of Russia, is no mean performer on the banjo, and as he has an excellent musical knowledge, that he can, after returning from the opera or opera bouffe, pick out the tunes on the banjo with astonishing facility. It is not altogether surprising that the banjo is once more becoming popular here. It is essentially a home instrument, and among the negroes in the South of the United States—that is to say, among probably the most domesticity-loving community in the world—the banjo is at once a solace and a joy. It is even more to the humble dandy than the pipe is to the British workingman; for not only will it keep him company when he is alone, but it is the national instrument of mirth and festivity. The banjo is heard as the cotton boat floats down the river. The Venetian gondoliers, the rowers on the Neva, and the American negro all enjoy boating melodies while at their work. The Thames barge alone prefers the sound of its peculiar vocabulary. But the revival of banjo playing in London is not confined to the royal family. Mr. Gladstone himself is said to favor the instrument, which also solaces the few intervals of leisure in which other brain-workers are able to indulge. Moreover, it has had the incidental effect of reviving a taste for the guitar and the mandolin, which, though akin to it, both differ from the good old banjo of the London drawing-room. Indeed, the mandolin, which is played with a plectrum, is but a tinkling bell compared with the tone of the banjo or guitar. Of the three, I am, however, inclined to think that the guitar has the most promising future. Although it may not possess the masculine majesty of the banjo, it has around it the ineffable halo of romance. Moreover, it well becomes a man, always supposing that he be not of corpulent habit; and, as he attitudinizes amid a circle of admiring ladies, the blue ribbon hung over one shoulder and under one arm, he may, if he but possess a figure at all, easily imagine himself a first-class "masher." The guitar has, too, the advantage of possessing a fairly good repertory of music, written specially for it, thanks to the labors of Guiliani, Legnani, Kreuter, Regondi and Leonard Schultz. The banjo, however, does not deserve the unworthy wit leveled at it by those who have only heard it as performed by the musical partner of the "Bones" of negro minstrelsy. The instrument can discourse sweet music if played by an expert.—*London Truth.*

STORIES OF COSTA.

COULD tell plenty of stories of Costa," says Mr. Lazarus, in the *London Tonic Sol-fa Reporter*. "I will give one or two that come at once to my mind:

A trombone player at the opera ruptured a blood vessel; his occupation was gone, and he had nothing but the workhouse staring him in the face. Costa sent for him. "Can you play the double-bass?" he asked. "No sir." "Well, I want you to try." Costa brought this man a splendid double bass, and paid Casolani for lessons for him, and kept the man in employment until he died.

Another story; this one showing his sternness with wrong-doers. One of the members of the orchestra suddenly disappeared from his place. After two or three evenings, one of us asked Costa, "Is he ill?" "No," said Costa, half-amused and half-vexed, "but he very soon will be!" That was all we got to know.

Costa was a wonderful man for brevity in his answers. He was very stern about late-comers.

If a man displeased him, he said very little, but merely left him out of the list next season. Yet he was generous. Once we were playing at St. George's Hall, Bradford, at the Festival. A violinist, one who had been a great artist, had two sheriff's officers waiting at the orchestra door for him. As Costa drove up, and took in the situation, he said "I cannot spare such a man as this—he was only one amongst a number—what is the debt? I will give you a cheque." He did so and the man kept his engagement.

Another characteristic of Costa was in allowing players to take engagements for special evenings. He would ask first? "Are you going to earn more money?" If answered in the affirmative, he would say, "All right, who is the deputy?" and the thing was settled. But the privilege was abused, and at last he would not let anybody go. I was in the Duke of Devonshire's private band, and was wanted for several evenings in succession. I could not get off from the opera. The Duke asked if it would be all right if he wrote. Costa was a great friend of his, and I got off one night, but the second night I had to go back to the opera.

Costa could always be found, between the acts, seated with arms over the back of a chair on the stage. Here singers came to ask about the playing of their songs, transposition, etc. That was Costa's throne, and he remained seated even in the presence of royalty."

A MUSICAL CRITIC ON MUSICAL CRITICISM.

YOU expect a great deal too much from your critics. You expect them, first, to be absolutely impartial; secondly, to tell the whole truth without reserve; and thirdly, to reflect with accuracy your own opinions. If the critic does not fulfill the third condition, you may admit him to be honest, but you will give him no credit for being capable. Now this ideal critic of yours is conceivable as a piece of mechanism, and may some day be constructed by science, if she continues to advance at her present rapid pace. But such a critic is not flesh and blood. Now I, for instance, am not impartial. I say it with shameless effrontery. I am not impartial! I try to be, but I fail. If some one were to put before me an orchestral work of Liszt, I should instantly want to rend it, to burn it, to scatter it to the winds! On the other hand, it is difficult for me to believe that Beethoven is anything but the ideal of sublimity, that Mendelssohn is ever otherwise than finished and graceful, and that Mozart is not always lovely and glorious. Then, as to the second point—telling the whole truth. No critic does that. No critic with any feeling would ever think of such a thing. It has been said that the pen is like a badger; it tears through the flesh, makes its teeth meet, and is not satisfied until it hears the bones crack. There are times when great principles are involved, and then it is necessary to speak out at all hazards; but, as a rule, he who wields so mighty a weapon must perforce be forbearing. A few hastily written words may blast a career, or do enormous mischief even to art itself. There is a justice due to humanity at large, and every critic bears this in mind. Finally, if you had such a critic—such a piece of mechanism—what would you do with him. Every one would hate him; he would be utterly useless to any editor; in six months he would be dismissed from his post, and would creep away to some corner to hide his head and die in disgrace.—*From Mr. Joseph Bennett's recent response to the toast of "Musical Criticism."*

THE CLAVIHARP.

THE new instrument, the clavicharp, recently tried at the theater of la Monnaie at Brussels, although resembling the piano, is not, like the piano, a percussion instrument, but like the harp, which it is intended to replace in the orchestras, a string instrument, in which an artificial hand is substituted for the hand of the virtuoso; and the similitude of the sound is so perfect that many a musician has been unable to distinguish the harp from the clavicharp, hearing them played behind a screen. While the clavicharp is not destined any more than intended to dethrone the harp, any more than the valve trombone or the slide trombone, it is certainly called to render great services in the orchestra. Mr. Joseph Dupont, whose experience and technical knowledge cannot be the object of the slightest doubt, expressed himself as follows: "For me, the question of the harp in the orchestra is definitely settled."

IMPORTANT ANNOUNCEMENT

TO THE SUBSCRIBERS OF KUNKEL'S MUSICAL REVIEW.

THE REVIEW

Will be issued from January, 1889, as an exclusively MUSICAL PAPER, the greater part of the reading matter being omitted. It will contain every month instead of its present 24 pages of music from **40 to 56 Pages of Music**, worth during the year, if bought in regular sheet music, at least **\$75.00**.

But **PLEASE NOTE** that the price of the Review will **NOT** be increased. The yearly subscription price will remain as heretofore, **\$2.00**.

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3. WOLLENHAUPT, H. A. Op. 27, Valse Styrienne.
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INSTRUMENTAL DUET.

8. PAUL, J. II Trovatore. Grand Operatic Fantasia.

VOCAL.

9. KROEGER, E. R. Op. 21, No. 5, Look Out upon the Stars, Love.
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CORRESPONDENCE.

BOSTON.

Boston, Oct. 20, 1888.

EDITOR KUNKEL'S MUSICAL REVIEW:—The season has scarcely begun yet. Musical Boston is just arising from its summer slumber, and is rubbing its eyes. The Symphony Orchestra has, however, gathered again and begun its series of concerts, which promise to be of unusual excellence this year. The organization is probably the best America has ever possessed, its string band being equal to that of many of the crack foreign orchestras. This year the forces are larger than ever, there being sixteen first violins, 14 seconds, 10 violas, 8 cellos and 8 contrabasses. I should like to hear just 2 more contrabasses in the orchestra, to give a yet more solid foundation tone. I wish you could have heard the cellos and contrabasses give forth the great figure in the finale of Beethoven's fourth symphony. It was taken at a furious pace, yet given without scratch or blur. The orchestra has been perfected in two departments which were the only chinks in its armor. The great bass tuba player, whom I have often praised in connection with Thomas' Orchestra, has been added to the ranks, and a new trumpeter who plays on a real trumpet (not on a cornet-mouthpiece compromise) has been imported from Paris where he was the bright, particular star of Lamoureux's orchestra. Now if only [for there is always an "if" with the troublesome critic] we could have a great clarinetist, the orchestra would be as fine as any human combination could make it.

Mr. Gericke has been blamed for being ultra-classical in his tastes, and he has certainly clung to the German composers, in his programmes, to the exclusion of almost all others. This year he seems disposed to make amends, for in the two programmes already given he has presented a Tchaikowsky Serenade and a Moszkowski Suite, both of which were very pleasing and popular, the latter having Glockenspiel enough to be called "silvery chimes," or something of that mellifluous order.

At the first concert, a Western lady, Mrs. Moran Wyman, made a very good impression, although her voice is rather small for grand arias with orchestral accompaniment.

"Nadly," the comic opera, scarcely needs any critical comment, being Wilson and variety business almost all through. Such of the original French music as was left in it scarcely seems as popular or as pretty as the tunes in "Falka."

One musical event I did attend this month which was thoroughly enjoyable: It was the "welcome home" of Dr. Tourjee, of the New England Conservatory of Music, by the teachers of that institution, at a banquet given to him and to Mrs. Tourjee, at Young's Hotel, Oct. 8. The Doctor has been absent abroad for some time, and has been away from his post as director for over a year; but now he returns with health quite re-established by his long rest, and resumes the duties which rest upon him as the chief of the great Conservatory.

The *Daily Herald* speaks thus of the occasion: "Over 50 ladies and gentlemen were at the dinner, which was presided over by Prof. Louis C. Elson of the Conservatory, at whose right sat Dr. Tourjee and wife. The menu was a very pretty design, with an excellent picture of Prof. Tourjee ornamenting its front, while inside was an engraving of various musical instruments, crowned by a mandolin, a sheet of music bearing the cheering words 'Welcome back,' and a streamer with the legend 'N. E. C. Teachers to Dr. Tourjee.' The dinner, it is needless to say, was an elegant affair."

"Grace was asked by Rev. Dr. Kimball, principal of the school of general literature and languages. At the conclusion of the discussion of the menu, Prof. Elson was called upon to speak for the teachers. He said: I shall address myself, not to the company assembled around the tables, but to one man [turning to Dr. Tourjee]—our honored guest. [Continued applause, during which Dr. Tourjee arose and bowed his acknowledgments.] It is a pleasant task to speak for the teachers of the Conservatory. During the year of Dr. Tourjee's absence, the teachers kept his memory green, and it is a pleasant experience to welcome him back to resume the position which he has always filled with conspicuous ability. There is no need of expressing to him our friendship, our faith and confidence, for all know what perfect unity of sentiment and feeling exists in all our hearts for our honored director and beloved friend, Dr. Tourjee. [Long continued applause.]

"Dr. Tourjee, in responding, said that he certainly felt very highly complimented. There was one thing he had desired to say to the teachers and his dear friends many times, as they had attended the Conservatory dinners. He had done what he could, with the little energy he possessed, but would have been powerless without the assistance which he had received at the hands of those before him. He could not speak as he would like to, so that they could appreciate what was in his heart, but he desired to thank them again for what they had done for him during his illness. He felt the importance of the work done at the Conservatory. The institution, he believed, was in its infancy, but he thought it was the foundation of a very large institution."

"In conclusion, he said: 'For Mrs. Tourjee and myself, I would thank you with all my heart for this reception and for your kindness in the past, and we would express the strong hope that we may, for many years, labor together in carrying forward this great work.'

"Prof. Elson then referred to Mrs. Tourjee in very complimentary terms, saying that all knew of her kindness and constant care of those under her charge, and how much she has done to invest the Conservatory with the atmosphere of a home. These remarks were greeted with hearty applause, which Mrs. Tourjee gracefully acknowledged by bowing."

"Prof. F. A. Morse humorously introduced Prof. George E. Whiting, who expressed the great pleasure he experienced in being present to join in welcoming their beloved director."

"Prof. John O'Neill referred very happily to the 21 years of personal acquaintance with Dr. Tourjee, and described the manner in which he had organized the Conservatory."

Mr. Elson closed the proceedings with a playful song, satirizing almost all of the teachers in turn, at the end of each stanza the lampooned ones joining in with the chorus—

For we are men of high degree,
Professors of the N. E. C.,
Who come down here to have a spree,
And all must now join in.

All of which may serve to show that the occasion was a jovial one, and quite as enjoyable as a Bach fugue to COMES.

BOSTON, Nov. 17, 1888.

I suppose that my letter of last month did not reach you in time for publication, therefore I send only a few lines by way of postscript to bring it up to date.

The chief concerts have still been the ones given by the Boston Symphony Orchestra, and the chief works given, the Ocean Symphony by Rubinstein and the "Rustic Wedding" Symphony by Goldmark. The latter is not really a symphony but a suite, and a most agreeable, delicate and graceful suite at that.

Among the soloists at these concerts Mr. F. Kneisel bore off the palm, by a superb performance of Beethoven's violin concerto. Mr. Kneisel is concertmeister of the orchestra, and a remarkable artist, although a trifle of added breadth in his playing would be an improvement.

The new pianist Rosenthal made a great success in Boston. He is a technical giant, and his octave and staccato playing is marvellous. He strives too much for fortissimo effects, I think, but Liszt's E flat concerto stands a good deal of bravura treatment and was very brilliant as he played it, but the tremendously difficult Don Juan Fantasia could have been made clearer in its ending, and had a few false notes mingled with its crashes.

Master Kreisler the boy violinist who with Rosenthal is not such a marvel of technique, but is certainly a more expressive performer than most of the young prodigies on the violin.

I had the pleasure of hearing Madame Nordica, the great American prima donna, at a private reception a few nights ago. She sings more brilliantly than ever, and I believe that she will become the star soprano of the near future.

Last Tuesday she visited her Alma Mater—The New England Conservatory of Music—and sang to the students there as well as spoke to them in words of advice and encouragement. A very graceful act, and one which proves that not all singers are ungrateful. COMES.

Piccadilly gives an amusing story of an unsuccessful attempt to impose upon Madame Patti's generosity. "When she was in Philadelphia she was so struck by the beautiful voice of a little street singer that she took the pretty chanteuse into her carriage, drove off to the child's father—a ship's carpenter in humble circumstances—and proposed to charge herself with the girl's musical education, intending to make a great vocalist of her. Of course, the poor man jumped at the offer and said yes on the spot. Mme. Patti's protegee behaved so oddly on board the Atlantic liner, however, that upon reaching London the *diva's* suspicions were aroused, ending in the result the *charmant fille* was found to be a *charmant garçon*! The fact was that the poor ship's carpenter had made his offspring wear girl's clothes as being likely to bring in the most dollars. Needless to say, he had no intention to deceive Mme. Patti, who, without loss of time, packed the young gentleman off to the Quaker City."

TEACHERS of music, whether instrumental or vocal, can find no more suitable and attractive holiday gift for their pupils than a copy of the *Musicians' Calendar* for 1889, compiled by Prof. Frank E. Morse of the New England Conservatory of Music, Boston, and Wellesley College, and published by Messrs. Silver, Burdett & Co., Boston. Price by mail, single copy, 50c. This Calendar contains a large amount of instructive matter which cannot fail to constantly incite the interest of pupils in music. We understand that a special price is given to teachers wishing to order six or more copies for presents to pupils.

A Christmas Opportunity.

Read the large three column advertisement, headed *Twin Babies* in this issue of our paper. You will see at once an opportunity to get, at a trifling expense, a great Christmas Box full of some of the very things you would buy for Christmas to distribute in the family. The firm which makes the offer is reliable and well established. These presents are all given to induce families to start using a new and excellent soap called "Sweet Home," which is of an extraordinarily fine quality—no one is disappointed who uses it, as it bears no comparison to the cheap soaps with which our markets are flooded. The method of selling the soap readily commends itself to all, since those who buy it get all the profits usually paid out for traveling salesmen, wholesale and retail grocers, etc.

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MAJOR AND MINOR.

M. BENJAMIN GODARD, the well-known French composer, has completed an opera, entitled "Dante," which is to be first produced at the Opéra Comique during the approaching Paris Exhibition.

THE Royal Academy of Stockholm recently celebrated the centenary of its foundation, the festivities in connection with this event including a discourse delivered to the members by King Oscar II., on the subject of Music and Musicians in Sweden.

ANTON RUBINSTEIN has nearly completed a new opera, entitled "A Walpurgis Night," or its Russian equivalent, the libretto being written in that language. The pianist-composer is said to be actively engaged just now upon the final touches to the score of the new work.

A MONUMENT to Heinrich Marschner, the composer of "Der Templer und die Jüdin," has been unveiled at Zittau, his native town. Marschner died in 1861, at Hanover, where he had, for a number of years, occupied the post of Conductor at the Hof-Theatre, and where also a statue was erected to him some years since.

THE space allotted to the United States in the Paris Exposition of 1889 is about 75,000 square feet. An exhibit from this country fully equal to that of 1878 is expected, and it is hoped that it will be much larger. The usual awards of medals and diplomas will be made, but the details as to this have not yet been determined.

THE Prince of Wales took a Hungarian brass band with him when he went bear hunting in the mountains of Transylvania. He knew what he was about. Erwin Craighead, of Mobile, an excellent musician, and also a gentleman of veracity, who has traveled abroad, says the bears drop dead when they hear a Hungarian band, and thus they become easy prey to the Prince.—*New Orleans Picayune*.

THE first efforts of great musicians are worthy of notice. Haydn wrote short easy pieces for the harpsichord and country dances. Purcell wrote several anthems while he was only a singing boy. Rossini commenced with a cantata. Handel, aged nine years, wrote church motets. Mozart, aged seven years, wrote two sonatas. Weber began, at twelve years of age, with short fugues for the organ.

A CURIOUS paper by an English organist, upon "Melody in Speech," asserts that a cow moos in a perfect fifth and octave or tenth; a dog barks in a fifth or fourth; a donkey brays in a perfect octave; a horse neighs in a descent on the chromatic scale. Each person has his fundamental key, in which he generally speaks, but which he often transposes in sympathy with other voices, or when he is excited.

THE existence of a posthumous "Oratorio," entitled "Via Crucis," by the late Franz Liszt, has been denied upon competent authority, the rumor having doubtless originated from the hitherto but little known fact that the great pianist-composer had written a number of choruses intended to accompany the various "stations" of the Savior's progress to Calvary, as symbolized in the Catholic ritual.

DR. HANS VON BULOW has written to the German papers informing them that he has abandoned his project of issuing a pamphlet setting forth his views concerning the relative standpoint of old and new Wagnerians towards the Bayreuth establishment. "I am still vigorous enough," the eminent and versatile pianist-conductor adds, "to render positive service to musical art, without running the risk of stirring up ill-feeling amongst its professors."

MENDELSSOHN's music for Racine's "Athalie" was heard at a recent performance of the tragedy at the Paris Odeon; the execution by chorus and orchestra under Lamoureux was superb. Mendelssohn was not the only composer inspired by Racine's masterpiece; among others who have written incidental music for the tragedy are Moreau (1689), Gossec (1791), Boieldieu (1836), and Cohen (1859). Mendelssohn wrote his in 1843, by request of the King of Prussia.

M. BARTHELEMI LAURENT, a French musician and inventor, has just invented a harmonium or parlor reed-organ, in which each individual key has its *expression* or swell. Should M. Laurent's new mechanism prove practicable, it will create a revolution in the manufacture of parlor organs. M. Laurent has also invented a "pneumatic percussor" for parlor organ, a system which will correct many defects of the instrument as it now exists: its slowness and weakness in attacking a sound, and in many cases the resultant metallic sounds of the reeds. Instruments illustrating the new inventions are to be sent to the Paris Exposition of 1889.

ONE day, when in Florence, Paganini jumped into a cab and gave orders to be driven to the theatre. The distance was not great, but he was late, and an enthusiastic audience was waiting to hear him perform the famous prayer of "Moise" on a single string. "How much do I owe you?" he inquired of the driver. "For you," said the man, who had recognized the great violinist, "the fare is ten francs." "What! Ten francs! You are certainly jesting." "I am speaking seriously. You charge as much for a place at your concert." Paganini was silent for a minute, and then, with a complacent glance at the rather too witty cabman, he said, handing him at the same time a liberal fare: "I will pay you ten francs when you drive me upon one wheel!"

A PHILOSOPHER'S OPINION OF MUSIC.

MUSIC surpasses every other of the imaginative arts in exciting enthusiasm; in winding up to a high pitch those feelings of an elevated kind which are already in the character, but to which this excitement gives a glow and a fervor, which, though transitory at its utmost height, is precious for sustaining them at other times.

This effect of music I had often experienced, but, like all my pleasurable susceptibilities, it was suspended during the gloomy period; I had sought relief again and again from this quarter, but found none. After the tide had turned, and I was in process of recovery, I had been helped forward by music, but in a much less elevated manner. I this time first became acquainted with Weber's "Oberon," and the extreme pleasure which I drew from its delicious melodies did me good, by showing me a source of pleasure to which I was as susceptible as ever. The good, however, was much impaired by the thought that the pleasure of music (as is quite true of such pleasure as this was, that of mere tune) fades with familiarity, and requires either to be revived by intermittence, or fed by continual novelty. And it is very characteristic of my then state of mind, that I was seriously tormented by the thought of the exhaustibility of musical combinations. The octave consists of five tones and two semi-tones, which can be put together in only a limited number of ways, of which but a small proportion are beautiful. Most of these, it seemed to me, must have been already discovered, and there could not be room for a long succession of Mozarts and Webers to strike out, as these had done, entirely new and surpassingly rich veins of musical beauty. This source of anxiety may, perhaps, be thought to resemble that of the philosophers of Laputa, who feared lest the sun should be burnt out.—*John Stuart Mill's Autobiography.*

WAGNER ON THE ERROR OF "LOVELESSNESS."

HAVE faith in the future of the human race, and that faith I draw simply from my inner necessity. I have observed the phenomena of nature and of history with love and without prejudice, and the only evil I have discovered in their true essence is lovelessness. But this lovelessness, also, I explain to myself as an error, an error which must lead us from the state of natural unconsciousness to the knowledge of the solely beautiful necessity of love. To gain that knowledge will be practically shown is none other than our earth, than nature, in which are all the germs tending to this blissful knowledge. The state of lovelessness is the state of suffering for the human race; the fulness of this suffering surrounds us now, and tortures your friend with a thousand burning wounds; but behold, in it we recognize the glorious necessity of love; we call to each other and greet each other with the power of love, which would be impossible without this painful recognition. In this manner we gain a power of which man in his natural state has no idea, and this power, expanded to the power of all humanity, will in the future create on this earth a state of things from which no one will long to fly to a hereafter henceforth become unnecessary, for all will be happy, will live and love. Who longs to fly from this life while he loves?—*From the CORRESPONDENCE OF WAGNER AND LISZT.*

CATARRH.

CATARRHAL DEAFNESS—HAY FEVER.

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Sufferers from catarrhal troubles should carefully read the above.

Flotow's opera, "Die Musikanten," has lately been given in Hanover, and met with great success. The leading paper says that "the melody is fresh and pleasing, light and smooth, rising at the right moments to express true and deep feeling. The instrumentation is brilliant, the libretto full of life, and, what is more, not improbable."



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(Scotch Symphony).....Mendelssohn-Sidus.

This lovely scherzo has here been so arranged that young players can perform it with satisfaction to themselves and others. This one of a set of twelve similar arrangements by Herr Sidus, all of which are becoming rapidly popular—the better class of readers having already pretty generally discovered their merits.

"VENETIAN BARCAROLE" (Op. 19, No. 6) Mendelssohn.

This is one of the most poetical of Mendelssohn's poetical "Songs without Words." "Songs without words," said the good woman whose husband was often at the "lodge"—"yes, I know what they are—Mr. Smith often sings them when he comes home about four o'clock in the morning." But this, notwithstanding its rocking movement, is not one of the songs that Mr. Smith sang. The ladies, therefore, need not fear to try it.

"NACHTSTUECK" (in F major, Op. 23,

No. 4).....Schumann.

Though Nacht stuck, we hope our readers won't stick. Bad puns aside, this is the most famous of the well-known set of four nocturnes by Schumann. Those who are fond of rich harmonies and extended chords, in the true Schumanesque vein, know what an excellent composition of the kind this is, and they will rejoice at the careful yet reverential manner in which it has been edited.

"CHRISTMAS SONG"Adam.

This beautiful song is extremely appropriate to the season. We regret one thing—the miserable translation of the words, for which we are happy to say we are in nowise responsible—this being the received English version.

"MAZEPPA" (Duet)Strelzki.

This is one of the most dashing galops ever written. It makes considerable demands for technical skill, but in the hands of good players it will be found wonderfully effective. It is eminently original and artistic.

"MAY FLOWER" (Reverie)Floss.

A May flower in December is something rare. This blossom is offered to those players whose musical taste is ahead of their mechanical skill. Ordinary players will be able, after a little manipulation and maceration, to extract most of its native fragrance.

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"SCHERZO FROM 'SCOTCH SYMPHONY'"

.....Mendelssohn-Sidus,	35
"VENETIAN BARCAROLE"..... Mendelssohn,	25
"NACHTSTUECK" (in F major)..... Schumann,	25
"CHRISTMAS SONG".....Adam,	25
"MAZEPPA" (Galop Duet).....Strelzki,	1-00
"May Flower" (Reverie)..... Floss.	35

Total..... \$2.45

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MENDELSSOHN

Scherzo from Symphony in A minor, Op. 56.

Carl Sidus Op 83.

Vivace ♩ = 126.

The musical score is presented in five systems, each containing a piano (piano) part on the left and a violin (violin) part on the right. The piano part is written in the bass clef, and the violin part is written in the treble clef. The key signature is A minor, indicated by the absence of sharps or flats. The time signature is 2/4. The tempo is marked *Vivace* with a metronome marking of ♩ = 126. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, f). Fingerings are indicated by numbers 1-5. The score is arranged in five systems, each with a piano part on the left and a violin part on the right. The first system starts with a piano part in the left hand and a violin part in the right hand. The second system continues the melody. The third system features a change in dynamics from piano (p) to forte (f). The fourth system includes a trill in the violin part. The fifth system concludes the piece with a final cadence.

First system of musical notation, featuring piano (p) and forte (f) dynamics, with fingerings and slurs.

Second system of musical notation, continuing the piece with various fingerings and slurs.

Third system of musical notation, including a crescendo (cresc.) marking and dynamic changes.

Fourth system of musical notation, featuring a forte (f) dynamic and complex fingerings.

Fifth system of musical notation, continuing the melodic and harmonic development.

Sixth system of musical notation, concluding the piece with piano (p) dynamics and fingerings.

First system of musical notation, measures 1-6. The right hand features a complex melodic line with many triplets and slurs. The left hand provides a steady accompaniment. Dynamics include *cras.*, *f*, and *p*.

Second system of musical notation, measures 7-12. The right hand continues with intricate melodic patterns. The left hand accompaniment is consistent. Dynamics include *p*.

Third system of musical notation, measures 13-18. The right hand features more complex melodic figures. The left hand accompaniment remains steady. Dynamics include *f* and *p*.

Fourth system of musical notation, measures 19-24. The right hand continues with complex melodic patterns. The left hand accompaniment is consistent. Dynamics include *f* and *p*.

Fifth system of musical notation, measures 25-30. The right hand features more complex melodic figures. The left hand accompaniment remains steady. Dynamics include *f* and *p*.

Sixth system of musical notation, measures 31-36. The right hand features more complex melodic figures. The left hand accompaniment remains steady. Dynamics include *dimin*, *uen*, *do*, *p*, *pp*, and *ppp*.

NACHTSTUECK.

R. Schumann Op. 23. No 4.

Einfach. (With simplicity) ♩ - 96.

Ad libitum.

The musical score is written for piano and bass. It consists of five systems of staves. The first system begins with the tempo marking 'Einfach. (With simplicity) ♩ - 96.' and the instruction 'Ad libitum.' The music is in 3/4 time. The right hand plays a simple, flowing melody, while the left hand provides a steady, rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks. The tempo is marked 'Einfach. (With simplicity)' with a quarter note equal to 96 beats. The score begins with 'Ad libitum.' and ends with a 'ritard.' marking. The copyright is 1888 by Kunkel Bros.

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First system of musical notation, piano (*p*). The treble staff contains a series of eighth and sixteenth notes with fingerings (2, 5, 4, 2, 4, 5, 3, 1, 3, 1, 2, 4, 5, 4, 2, 1, 4, 1, 3, 2, 3, 4, 3, 2). The bass staff contains a series of eighth and sixteenth notes with fingerings (1, 3, 4, 5, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1). Pedal markings (*Ped.*) and asterisks (*) are placed below the bass staff.

Second system of musical notation, piano (*p*). The treble staff contains a series of eighth and sixteenth notes with fingerings (5, 3, 4, 2, 4, 5, 3, 1, 2, 2, 4, 5, 4, 2, 1, 4, 1, 3, 2, 3, 4, 3, 2). The bass staff contains a series of eighth and sixteenth notes with fingerings (4, 3, 6, 3, 4, 5, 3, 1, 2, 3, 2, 1, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2). Pedal markings (*Ped.*) and asterisks (*) are placed below the bass staff.

Third system of musical notation, piano (*p*). The treble staff contains a series of eighth and sixteenth notes with fingerings (5, 3, 6, 3, 4, 5, 3, 1, 2, 2, 4, 5, 4, 2, 1, 4, 1, 3, 2, 3, 4, 3, 2). The bass staff contains a series of eighth and sixteenth notes with fingerings (5, 3, 6, 3, 4, 5, 3, 1, 2, 2, 4, 5, 4, 2, 1, 4, 1, 3, 2, 3, 4, 3, 2). Pedal markings (*Ped.*) and asterisks (*) are placed below the bass staff.

Fourth system of musical notation, piano (*p*). The treble staff contains a series of eighth and sixteenth notes with fingerings (4, 3, 4, 1, 4, 5, 4, 5, 3, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3). The bass staff contains a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3). Pedal markings (*Ped.*) and asterisks (*) are placed below the bass staff.

Fifth system of musical notation, piano (*p*). The treble staff contains a series of eighth and sixteenth notes with fingerings (4, 3, 4, 1, 4, 5, 4, 5, 3, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3). The bass staff contains a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3). Pedal markings (*Ped.*) and asterisks (*) are placed below the bass staff.

VENETIAN BARGAROLLE.

(VENETIANISCHES GONDELLIED.)

Song without words.

Andante sostenuto. ♩ = 72.

Felix Mendelssohn Op. 19. No. 6.

p *sf* *p* *r.h.* *l.h.* *r.h.*

cantabile. (Singing.)

p *sf* *dim.*

p

Ped. *** *Ped.* *Ped.* *** *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *** *Ped.* *Ped.* *Ped.* *Ped.*

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First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (5, 4, 3, 2, 1, 3, 4, 5, 4, 3, 2, 1). Bass staff contains eighth notes with fingerings (1, 2, 3). Dynamics include *pp*. Pedal markings are present with asterisks.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (5, 4, 3, 2, 1, 3, 4, 5, 4, 3, 2, 1). Bass staff contains eighth notes with fingerings (1, 2, 3). Dynamics include *p*. Pedal markings are present with asterisks.

Third system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (5, 4, 3, 2, 1, 3, 4, 5, 4, 3, 2, 1). Bass staff contains eighth notes with fingerings (1, 2, 3). Dynamics include *cres.*, *sf*, *dimin.*, *p*, and *mf*. Pedal markings are present with asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (5, 4, 3, 2, 1, 3, 4, 5, 4, 3, 2, 1). Bass staff contains eighth notes with fingerings (1, 2, 3). Dynamics include *pp*, *dimin.*, *pp*, *ppp*, and *pp*. Pedal markings are present with asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (5, 4, 3, 2, 1, 3, 4, 5, 4, 3, 2, 1). Bass staff contains eighth notes with fingerings (1, 2, 3). Dynamics include *pp*, *dimin.*, *pp*, *ppp*, and *pp*. Pedal markings are present with asterisks.

MAZEPPA.

Galop de Concert.

A. Strazekski.

Secondo.

Tempo di Galop.

The first system of musical notation for 'Mazeppa' is written in 2/4 time. It features a treble and bass staff. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. The bass staff begins with a key signature of one flat and a common time signature. The music is marked with dynamics: *ff* (fortissimo) and *sf* (sforzando). Pedal points are indicated by 'Ped.' and asterisks (*). The system includes various musical notations such as notes, rests, and accidentals.

The second system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a key signature of one flat and a common time signature. The bass staff begins with a key signature of one flat and a common time signature. The music is marked with dynamics: *ff* (fortissimo) and *p* (piano). Pedal points are indicated by 'Ped.' and asterisks (*). The system includes various musical notations such as notes, rests, and accidentals.

The third system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a key signature of one flat and a common time signature. The bass staff begins with a key signature of one flat and a common time signature. The music is marked with dynamics: *sf* (sforzando) and *ff* (fortissimo). Pedal points are indicated by 'Ped.' and asterisks (*). The system includes various musical notations such as notes, rests, and accidentals.

The fourth system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a key signature of one flat and a common time signature. The bass staff begins with a key signature of one flat and a common time signature. The music is marked with dynamics: *ff* (fortissimo) and *p* (piano). Pedal points are indicated by 'Ped.' and asterisks (*). The system includes various musical notations such as notes, rests, and accidentals.

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MAZEPPA.

Galop de Concert.

Primo.

A. Strelezki.

Tempo di Galop.

The musical score is written for piano and guitar. It consists of five systems of music. The piano part is in the upper staff, and the guitar part is in the lower staff. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'Ped.' and asterisks. The score is divided into sections by dashed lines, with measures 8 and 12 marked. The tempo is 'Tempo di Galop'. The piece is in 'Primo' style. The composer is A. Strelezki.

System 1: Starts with a piano introduction. The piano part has a melody with a trill. The guitar part has a bass line. Dynamics: *ff*, *f*. Pedal: *Ped.*. Markings: *rapid.*, *ff*, *p*. Measure numbers: 8, 12.

System 2: Continues the melody. Dynamics: *ff*. Pedal: *Ped.*. Measure numbers: 8.

System 3: Features a *ff* *rapid.* section. Dynamics: *p*, *ff*. Pedal: *Ped.*. Measure numbers: 8, 12.

System 4: Continues the melody. Dynamics: *p*, *ff*. Pedal: *Ped.*. Measure numbers: 8.

System 5: Ends with a final melody. Dynamics: *p*. Pedal: *Ped.*. Measure numbers: 8.

Secondo.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef. Fingerings are indicated by numbers 1-5 above the notes. Pedal points are marked with 'Ped.' and an asterisk (*) below the bass staff at measures 1, 3, 5, 7, and 9. A fermata is placed over the final note of the upper staff in measure 10.

The second system of musical notation consists of two staves. The upper staff continues the melody with various fingerings. The lower staff provides harmonic support. Pedal points are marked with 'Ped.' and an asterisk (*) below the bass staff at measures 11, 13, 15, 17, and 19.

The third system of musical notation consists of two staves. The upper staff features a forte (*f*) dynamic marking in measure 21. The lower staff includes a piano (*p*) dynamic marking in measure 23. Pedal points are marked with 'Ped.' and an asterisk (*) below the bass staff at measures 21, 23, 25, 27, 29, 31, 33, and 35.

The fourth system of musical notation consists of two staves. The upper staff begins with a fortissimo (*ff*) dynamic marking. The lower staff includes a piano (*p*) dynamic marking in measure 37. Pedal points are marked with 'Ped.' and an asterisk (*) below the bass staff at measures 37, 39, 41, 43, 45, and 47.

Primo.

mf

Ped. * *Ped.* * *Ped.* *Ped.* *Ped.*

mf

Ped. * *Ped.* * *Ped.* *Ped.* *

Ped. * *Ped.* * *Ped.* *

cres *cen* *do.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ff

Ped. * *Ped.* * *Ped.* *Ped.* *Ped.* *

Secondo.

ff

Ped. * *Ped.* * *Ped.* *Ped.* *Ped.* * *ff*

Poco piu lento.

p tranquillo.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

Ped. *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.* *

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

f *f* *f*

Ped. *Ped.* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Secondo.

The first system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords and melodic fragments with dynamic markings *ff*, *f*, *f*, *p*, *ff*, *f*, *sf*, and *p*. Fingerings are indicated by numbers 1, 2, 3, and 5. The lower staff is in bass clef and contains a series of chords with dynamic markings *ff*, *f*, *f*, *p*, *ff*, *f*, *sf*, and *p*. Pedal points are marked with "Ped." and asterisks.

The second system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords and melodic fragments with dynamic markings *ff*, *f*, *f*, *p*, *ff*, *f*, *f*, *p*, and *f*. Fingerings are indicated by numbers 1, 2, 3, and 5. The lower staff is in bass clef and contains a series of chords with dynamic markings *ff*, *f*, *f*, *p*, *ff*, *f*, *sf*, and *p*. Pedal points are marked with "Ped." and asterisks.

The third system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords and melodic fragments with dynamic markings *p*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, and *f*. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The lower staff is in bass clef and contains a series of chords with dynamic markings *p*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, and *f*. Pedal points are marked with "Ped." and asterisks.

The fourth system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords and melodic fragments with dynamic markings *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, and *f*. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The lower staff is in bass clef and contains a series of chords with dynamic markings *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, and *f*. Pedal points are marked with "Ped." and asterisks.

The fifth system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords and melodic fragments with dynamic markings *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, and *f*. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The lower staff is in bass clef and contains a series of chords with dynamic markings *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, and *f*. Pedal points are marked with "Ped." and asterisks.

Primo.

This page contains six systems of musical notation for a piano piece, likely a sonata or concerto movement. The notation is written for the right hand (treble clef) and left hand (bass clef). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 or 3/4 based on the note values.

The systems are as follows:

- System 1:** Features a complex melodic line in the right hand with many slurs and ties. The left hand provides harmonic support with chords and single notes. Dynamics include *ff*, *f*, and *p*. Pedal markings are present below the left hand.
- System 2:** Continues the melodic development. Dynamics include *ff*, *f*, and *p*. Pedal markings are present.
- System 3:** The right hand has a more active, rhythmic pattern. Dynamics include *ff*. Pedal markings are present.
- System 4:** Features a series of chords and arpeggios in the right hand. Dynamics include *f*. Pedal markings are present.
- System 5:** The right hand has a rapid, ascending scale-like passage marked *rapido.* with a '12' indicating a 12-measure phrase. Dynamics include *f* and *ff*. Pedal markings are present.
- System 6:** The right hand has a series of chords and arpeggios. Dynamics include *ff*. Pedal markings are present.

Throughout the piece, there are numerous fingerings indicated by numbers 1-5 above or below notes. Pedal markings (Ped.) are used to indicate when to press and release the sustain pedal, often accompanied by asterisks (*) for specific pedal effects.

Secondo.

First system of musical notation. Dynamics: *ff*, *p*, *f*. Pedal markings: Ped., *, Ped., *, Ped., Ped., Ped., *.

Second system of musical notation. Dynamics: *ff*, *p*, *ff*. Pedal markings: Ped., *, Ped., *, Ped., Ped., Ped., *.

Third system of musical notation. Dynamics: *p*. Pedal markings: *, Ped., *, Ped., Ped., Ped., *, Ped., *.

Fourth system of musical notation. Pedal markings: Ped., *, Ped., Ped., Ped., Ped., *, Ped., *.

Fifth system of musical notation. Pedal markings: Ped., Ped., *, Ped., *, Ped., *, Ped., *.

8 Primo.

ff p Ped. Ped. Ped.

8

rapido. ff p Ped. Ped. Ped.

8

ff p Ped. Ped. Ped. Ped.

mf

mf p Ped. Ped. Ped. Ped.

mf

mf p Ped. Ped. Ped. Ped.

p Ped. Ped.

Secondo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The system begins with a first ending bracket over measures 1 and 2, marked with a first ending '1'. Measure 1 contains a treble clef, a key signature change to one flat, and a forte (*f*) dynamic. Measure 2 contains a piano (*p*) dynamic. The system continues with measures 3 through 8, featuring various chords and melodic lines. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff in measures 1, 3, 5, 6, 7, and 8. A second ending bracket is present over measures 7 and 8, marked with a second ending '2'.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system begins with a first ending bracket over measures 1 and 2, marked with a first ending '1'. Measure 1 contains a treble clef, a key signature change to one flat, and a forte (*f*) dynamic. Measure 2 contains a piano (*p*) dynamic. The system continues with measures 3 through 8, featuring various chords and melodic lines. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff in measures 1, 3, 5, 6, 7, and 8. A second ending bracket is present over measures 7 and 8, marked with a second ending '2'.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system begins with a first ending bracket over measures 1 and 2, marked with a first ending '1'. Measure 1 contains a treble clef, a key signature change to one flat, and a forte (*f*) dynamic. Measure 2 contains a piano (*p*) dynamic. The system continues with measures 3 through 8, featuring various chords and melodic lines. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff in measures 1, 3, 5, 6, 7, and 8. A second ending bracket is present over measures 7 and 8, marked with a second ending '2'.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system begins with a first ending bracket over measures 1 and 2, marked with a first ending '1'. Measure 1 contains a treble clef, a key signature change to one flat, and a forte (*f*) dynamic. Measure 2 contains a piano (*p*) dynamic. The system continues with measures 3 through 8, featuring various chords and melodic lines. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff in measures 1, 3, 5, 6, 7, and 8. A second ending bracket is present over measures 7 and 8, marked with a second ending '2'. The word 'stringendo.' is written above the staff in measure 5. The dynamic *ff* (fortissimo) is marked in measures 5 and 8.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system begins with a first ending bracket over measures 1 and 2, marked with a first ending '1'. Measure 1 contains a treble clef, a key signature change to one flat, and a forte (*f*) dynamic. Measure 2 contains a piano (*p*) dynamic. The system continues with measures 3 through 8, featuring various chords and melodic lines. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff in measures 1, 3, 5, 6, 7, and 8. A second ending bracket is present over measures 7 and 8, marked with a second ending '2'. The dynamic *ff* (fortissimo) is marked in measures 5 and 8.

CHRISTMAS SONG.

Adolphe Adam.

Andante maestoso. ♩ - 84.

1. O ho - ly night! the stars are bright.ly shin - ing, It is the
 2. Let by the light of Faith se - rene - ly beam - ing, With glowing
 3. Tru - ly he taught us to love one an - oth - er, His law is

2nd and 3rd Verse.

1. night of the dear Saviour's birth, Long lay the world in sin and er - ror
 2. hearts by his cra - dle we stand So let by light of a star sweetly
 3. love and His Gos - pel is Peace. Chain shall He break for the slave is our

2nd Verse upper version.

3rd Verse lower version.

1. pin - ing Till he appear'd and the soul felt its worth. A thrill of hope the
 2. gleam - ing, Here came the wise men from the Ori - ent land. The King of Kings lay
 3. bro - ther, And in his name all op - pres - sion shall cease. Sweet hymns of joy in

1. wea-ry world re-joice For yon-der breaks a new and glorious morn, Fall on your
 2. thus in low-ly man-ger, In all our tri-als born to be our friend He knows our
 3. grateful cho-rus raise we, Let all with-in us praise his Ho-ly name Christ is the

1. knees! oh hear the angel voi-ces! O night di-
 2. need, to our weak-ness no stran-ger; Be-hold your
 3. Lord, then e-ver, e-ver praise we, His powr and

1. vine! O night when Christ was born, O night di-
 2. King! be fore the low-ly bend Be-hold your
 3. glo-ry, ev-er more pro-claim His powr and

3rd Ver.

1. vine! O night O night di-vine!
 2. King! your King! be fore Him bend.
 3. glo-ry, ev-er more pro-claim.

MAYFLOWER.

(Mäiblümchen.)

REVERIE.

Allegretto ♩. — 66.

Joseph Floss.

The musical score is written for piano and consists of four systems of two staves each (treble and bass). The time signature is 6/8, and the tempo is marked 'Allegretto' with a metronome marking of 66. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings (1-5). Pedaling instructions are marked as 'Ped.' with a small '5' below it, indicating the fifth pedal. Dynamic markings include 'p' (piano), 'f' (forte), and 'cres:' (crescendo). The score is decorated with floral motifs and a central oval frame around the title 'REVERIE.' The bottom of the page includes the copyright notice 'Copyright—Kunkel Bros. 1888.'

A little faster. ♩. - 80. Waltz time.

First system of musical notation, measures 1-4. The key signature has one sharp (F#). The time signature is 3/8. The tempo is marked "A little faster. ♩. - 80. Waltz time." The first measure is marked *f* *scherzando*. The notation includes fingerings (1-5) and pedaling instructions (*Ped.* with an asterisk).

Second system of musical notation, measures 5-8. The notation includes fingerings (1-5) and pedaling instructions (*Ped.* with an asterisk). The first measure is marked *f*. The last measure of the system is marked *1mo* and *2do*.

Tempo I. ♩. - 66.

Third system of musical notation, measures 9-12. The key signature changes to one flat (Bb). The time signature is 6/8. The first measure is marked *p*. The notation includes fingerings (1-5) and pedaling instructions (*Ped.* with an asterisk). The word *ores* appears above the staff in measure 11.

Fourth system of musical notation, measures 13-16. The notation includes fingerings (1-5) and pedaling instructions (*Ped.* with an asterisk).

Fifth system of musical notation, measures 17-20. The notation includes fingerings (1-5) and pedaling instructions (*Ped.* with an asterisk). The word *or* appears above the staff in measure 18.

A little faster. ♩. - 80.

Sixth system of musical notation, measures 21-24. The key signature changes to two flats (Bb, Eb). The time signature is 3/8. The notation includes fingerings (1-5) and pedaling instructions (*Ped.* with an asterisk).

First system of musical notation, measures 1-8. The treble and bass staves contain complex melodic and harmonic lines with numerous fingerings indicated by numbers 1-5. The key signature has one flat (B-flat). The time signature is 6/8. The system concludes with a repeat sign and a final measure marked with a piano (*p*) dynamic.

Ped. * *Ped.* * *Ped.* * *Ped.* *
Tempo I. ♩ = 66.

Second system of musical notation, measures 9-16. Measures 9-12 feature a piano (*p*) dynamic. Measure 13 includes a crescendo (*cres:*) marking. The system ends with a measure marked with a piano (*p*) dynamic.

Third system of musical notation, measures 17-24. This system continues the melodic and harmonic development with various fingerings and includes a measure with a forte (*f*) dynamic.

Fourth system of musical notation, measures 25-32. Measures 25-28 include a forte (*f*) dynamic. The system concludes with a measure marked with a piano (*p*) dynamic.

Fifth system of musical notation, measures 33-40. This system continues the melodic and harmonic development with various fingerings and includes a measure with a forte (*f*) dynamic.

Sixth system of musical notation, measures 41-48. Measures 41-44 include a decrescendo (*dim:*) marking. The system concludes with a measure marked with a piano (*p*) dynamic and the word "Fine." in a box.



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STEPHEN G. FOSTER.

It is now nearly thirty years since Stephen G. Foster paid the penalty of an irregular life in a premature death. We are not going to recall the story of his errors—a story which will be repeated with little variation, excepting in the name of the hero, as long as there are men of exceptional ability and weak will.

Foster was a genius, and a curious one; his mental organization was something akin to a musical

instrument. The creaking of a wheel, the tinkle of a forlorn piano, whatever sharp and repeated noise, agreeable or disagreeable, assailed his ear, would set his nerves tingling and start the fit of musical composition. It was as if his soul was composed of strings that could be made to vibrate by an external sound, as a violin string may be made to do by striking the proper note on the piano by its side. Once started, his intellect seized the interior music thus originated, and reduced it to order. He must have composed hundreds of melodies thus, which his judgment rejected and kept him from recording.

His music was much in the minor key, for he was a representative of the "general." With a large portion of our people, songs of a pathetic character are still the prime favorites. We are not singular in this; other people, whose impulses are not yet cultivated out of them, show the same phenomena; the Irishman, Magyar, Russian and German enjoy the "luxury of woe" in their most popular songs.

Many thousand copies of Foster's songs have been printed; his royalty in their sale, about 1855-6, brought him about \$1,500 per year. But where one copy was printed, a hundred were made *viva voce*, from which no copyright could be collected. These were, and are still, sung wherever English is spoken, and in some places where the words of them is almost the only English heard.—*Musical Visitor*.

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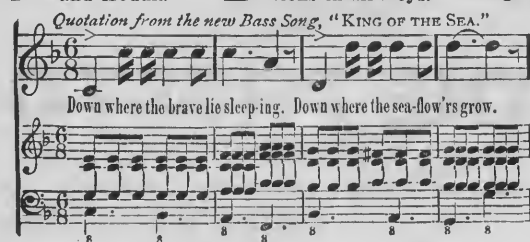
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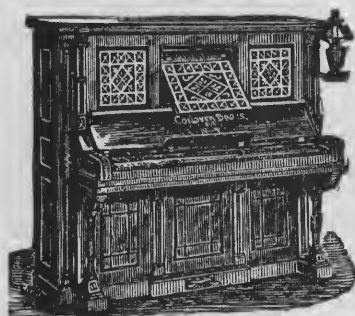


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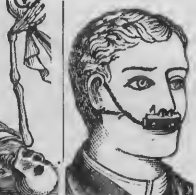


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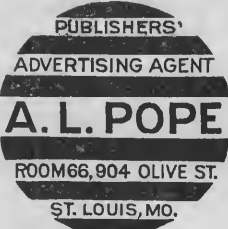
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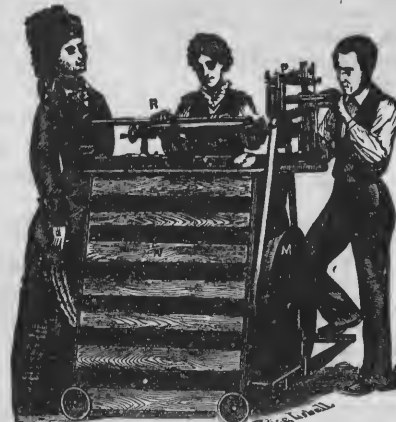
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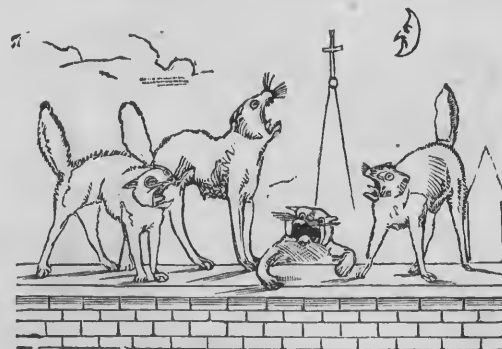
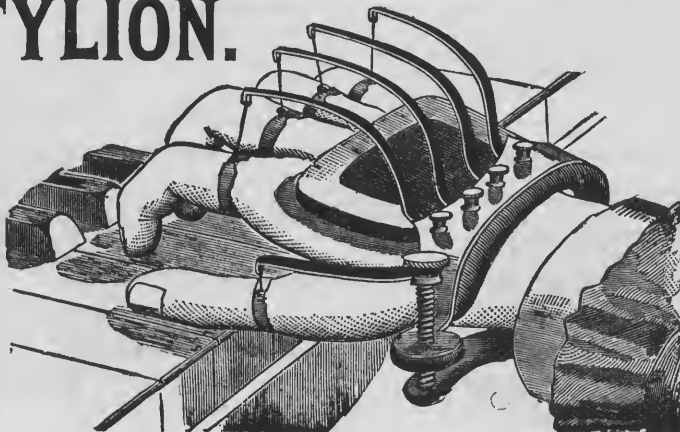
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"I'm a waiter in Thompson's big restaurant."
"Good gracious, no!"
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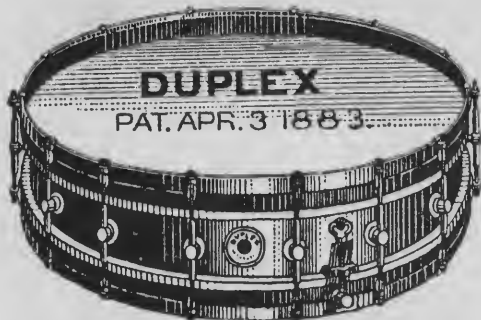
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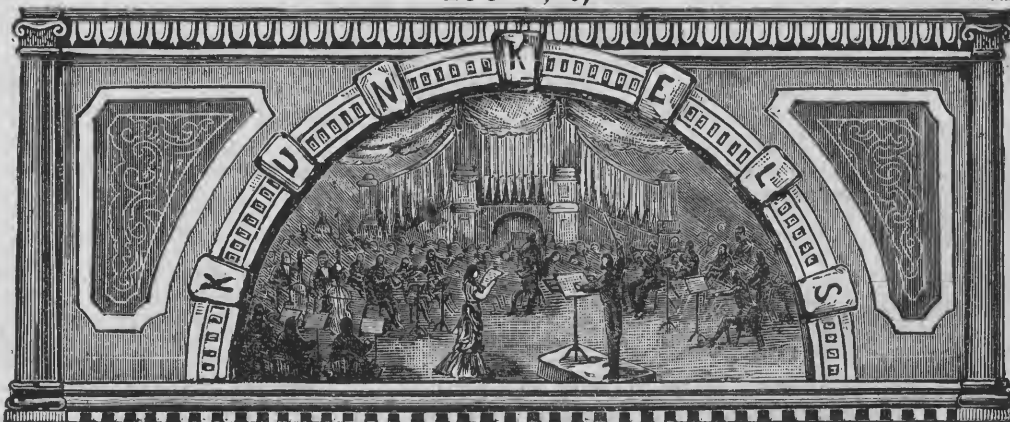
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